

THE R.I.B.A. COLLECTION OF ARCHITECTS' PLANS AND DESIGNS.

By HALSEY RICARDO [F.].

THERE has been made lately an accession to the above collection of a considerable quantity of drawings, mainly working drawings of past-masters in the art of architecture. The original collection—a very valuable one—contains examples from Palladio, Bernini, Bibiena, and other less well-known Italian architects—whilst, on the English side, it has specimens from Inigo Jones, Sir Christopher Wren, John Webb, Elmes, Cockerell, Dec'us Burton, and others more nearly approaching our own time. The recent acquisition—due to the generosity of the several donors—consists of drawings and sketch-notes by Norman Shaw, R.A., and G. E. Street, R.A.; drawings by Wm. Burges, A.R.A., W. E. Nesfield, and Philip Webb. Others, by different masters, are also promised. The notebooks form valuable records of buildings, and parts of buildings, existing half a century ago, some of which exist as examples of mediæval work no longer; and they also show what an immense deal of work an architect undertook in the way of record and analysis, in order to equip himself for the actual practice of architecture. The drawings are, as above said, working drawings—some of them the contract plans—for buildings about to be constructed, and they exhibit the means taken by the designer to get his visions carried into actuality. They show also the process of conception, the insistence on modifications, expansions, and retrenchments of the original schemes, and they show by comparison with the actual building how much further instruction was supplemented.

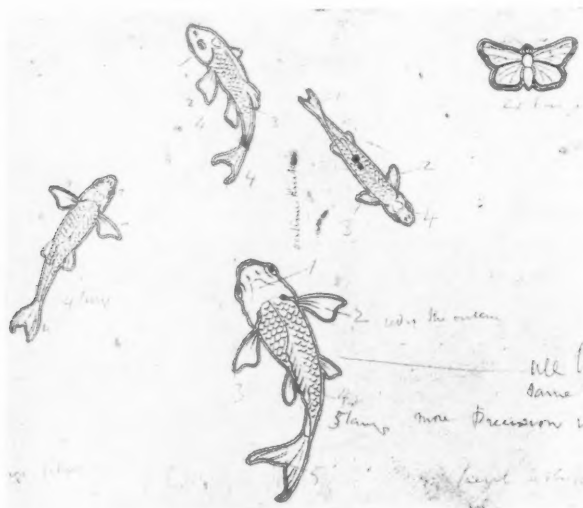
But beyond these considerations of what I would term their face value, this Institute collection of architects' drawings, for the builders' use, forms an important contribution to Art, and that is, really, to the social history of England. There is no other such impartial and unimpeachable testimony to the state of social life in the past as the changing characteristics in contemporary Art, Music, and Poetry; and foremost amongst these comes Architecture. Annals, histories, pictures of the times, are all suspect, are tinged by the inevitable bias in the writers' minds: we see the conditions through others' eyes, not the conditions themselves: we have to accept the conclusions drawn, since we cannot get at the evidence itself.

But buildings embody the spirit of the times simply and frankly, without any question of party or political theory. They exhibit the mode of life as accepted at that time, the requirements of life, the social ideal, and also the status of the building crafts at any particular time. Consider how the

passions of the last hundred years, for instance, the growth of Dissent, the Corn Laws, the Reform Bill, the Tractarian Movement, the Education Act, and so forth, have been embodied in brick and stone for the historian to mark and appraise. The value of such evidence is that it is unassailable. But the student of history can get a further side-light on his subject by his study of architectural drawings. They show—ingenuously—the way in which a master, such as Sir Christopher Wren, got his work executed; how much of his designs he dictated; how much he left to the craftsman in his employ; not only how much, but also the nature of the work so entrusted. From them we can learn what a substantial backing the architect of that day received from his workmen. The mediæval tradition of masonry, woodwork, smithing, was still there—ready to respond to indications given by the architect.

Every age, every generation even, has its own methods of reaching actuality through the medium of plans and details presented on paper: these drawings have a pathetic eloquence to those who can hear them. The disappearance of the workman as a creative ingredient in the art of building; the individual handling of the material by the worker, obliterated or neglected; the varying standards of finish; the intrusion of machine-worked and machine-made products; these voices from the gathered papers—free beyond all question from any propagandist desire or attempt to touch other than the immediate problems before them—give to the student of political and social economy data far more trustworthy than any other papers extant, if we take into account with them such exact statement of disbursements available in connection. For these documents the Institute forms a natural home: it offers care and shelter to representative specimens, whether they be the products of its own members, or of masters outside its own body.

There, in the Library, the student—architectural, historical, political—can consult these drawings; compare the methods of the past masters with his own; construct his picture of England in the last and past centuries; determine the resistance to and the acceptance of the help given by machines; each digging in this quarry for his own special vein of ore, with some thanks to the Institute for preserving a source of information generally neglected, and often allowed by architects to be heedlessly destroyed.



SILVER INLAY DECORATION TO TIP-UP BASIN IN GUEST'S ROOM.
WILLIAM BURGESS' HOUSE.

THE ART OF WILLIAM BURGES, A.R.A.: AN APPRECIATION.

By R. A. BRIGGS [*F.*].

THE Library of the Royal Institute of British Architects has recently been enriched, through the kind munificence of Mrs. J. Wentworth Watson (niece of the late William Burges), by the addition of the original small-scale and full-size drawings of the house Burges built for himself in Melbury Road, Kensington, W. A few of the most characteristic drawings are now exhibited in the Common Room of the Institute, and a visit would well repay anyone interested in colour decoration, as the drawings show so clearly Burges' high artistic ideals and aspirations. The decorations are full of careful thought and earnest enthusiasm, and they show what a mighty master of colour he really was.

Burges' work was founded on the thirteenth-century style, but he had a strong leaning towards Greek and Pompeian work, as may be seen from the colonnade to the Porch, and the floor and thresholds of the Hall. It is reported that he said, if he had not designed his house in the thirteenth-century style, he would have done so in the Pompeian. He was, in any case, very eclectic in his ideas and tastes. For example, he introduced Mushrebeeyeh work—the lattice work of Cairo—into the shutters of some of the windows and into the furniture, in some instances filling the interstices with coloured glass. He also made use of Japanese *cloisonné* enamels, Indian bronze and jade work, and Turkish embroideries. And the wonderful thing was, that they all harmonised and produced a blaze of polychromatic and dazzling display that was almost staggering. The writer of this article remembers them some twenty years ago, when they were in the zenith of their pristine beauty. At the present time they have considerably toned down, but the effect at this time is most entrancing, the decorations being now rich and, although mellowed by age, still showing the glowing wealth of deep brilliant colour through the dusky mist imparted by our smoky old London atmosphere.

Although Burges indulged largely in gold in his decorations, it was always toned down by arabesques, lines and patterns in red or blue on the flat surfaces, and by black or brown lines on the carving. The recessed or undercut parts were usually coloured red. Nearly all the draperies to the figures had diaper patterns on them, several examples being exhibited, with special notes by Burges for the painter who did the work. The groundwork of the furniture was generally of oak, first painted a bright red (this was a law of the Medes and Persians to Burges) and then gilded, except in one room—his "Own Room"—which was painted a crimson-red, with patterns and arabesques in gold, and finally varnished to a "carriage-panel" surface. Pieces of bevelled, silvered plate glass were largely made use of in the furniture, especially in regard to the coves, backs and ceilings to the shelves and cases, etc. Burges was not above using blue, red and green tinsel-foil behind thin, plain glass in small sunk panels; and crystal balls were brought into play as knobs to bed and seat posts, to enhance the effect and produce shimmering points of colour and light. He was also very fond of making use of circular, convex, silvered mirrors, and he introduced one into the north-west gable of the house, which gives a wonderful effect when the sun is setting, reflecting its rays in a varied manner.

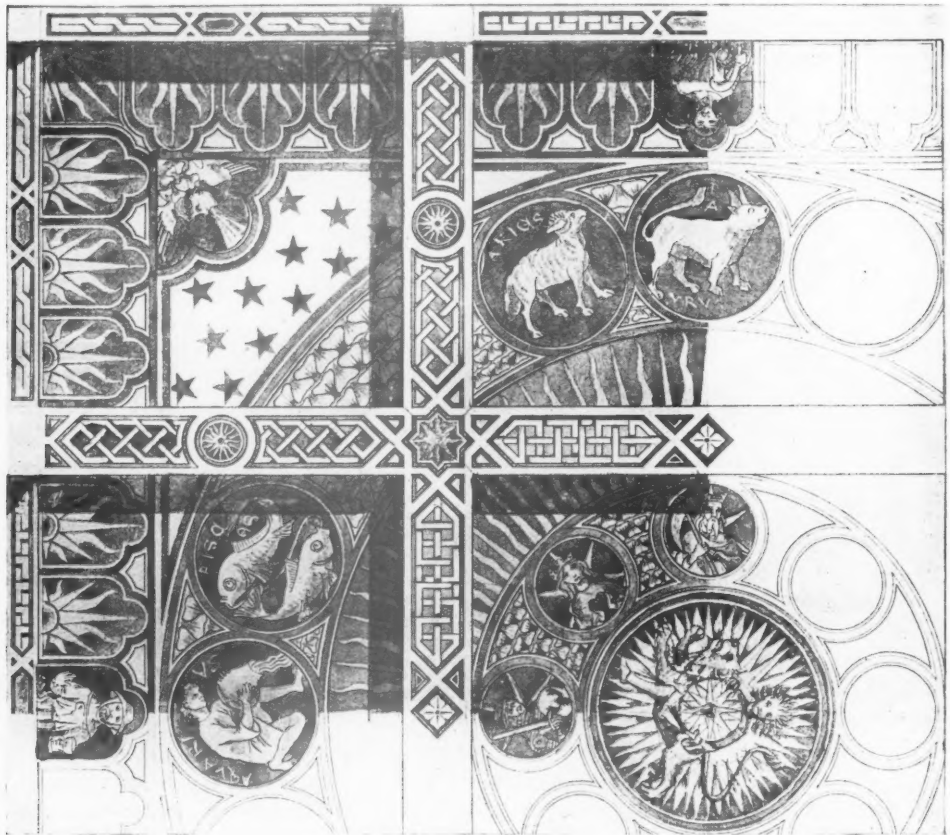
Such were only some of the methods Burges employed, to gain what he loved best—brilliancy and colour.

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For a description of the house and the drawings exhibited, it is proposed to deal with the latter in the order in which they are hung—i.e., from left to right.

The first set of drawings are the contract working $\frac{1}{8}$ -in. and $\frac{1}{2}$ -in. scale drawings of the house, which show it to contain, on the ground floor, a drawing room, dining room, library, hall and staircase. On the first floor are three bedrooms, described by Burges as "The Guest's Room," "Own Room,"

and "The Venus Room." There are a bath room and lavatory on this floor. On the second or attic floor are "The Day Nursery," "The Night Nursery," and three Servants' rooms. The house outside is faced with red bricks (London gauge) with Bath stone dressings. The roofs are slated with green slates. A flight of stone steps leads up to the porch, to which a temporary oak door is hung. The letter plate, on vertical hinges, is of bronze, with a chased figure of Mercury and a frame of porphyry, let into the wall with a bronze rim. The bell-pull is a simple chain with a bronze ring, on which, inlaid with silver, is the name "W. Burges." The porch floor has a panel in mosaic of "Pinkie," a favourite white poodle (page 135), cartooned by Mr. H. W. Lonsdale, and recalling



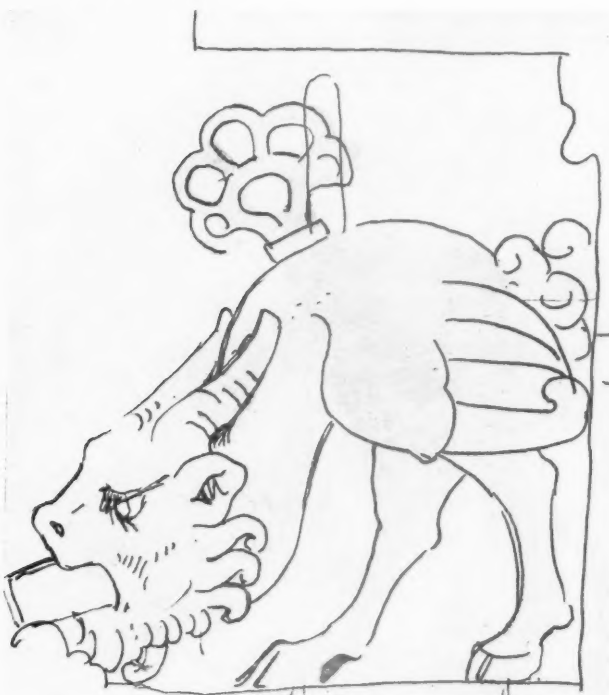
DINING-ROOM CEILING, WILLIAM BURGESS' HOUSE.

the *cave canem* floor found at Pompeii. Facing the porch door is a white marble seat, with a column of white marble. It was intended to place on this column a bronze figure of Diogenes with a lantern, which was to give light to the porch, "looking for the honest man." It was also purposed by Burges to cut away the brick-work of the porch and line the walls with marble, inserting at several points small bronze panels or plaques. The ceiling would probably have been covered with bronze plates. The entrance door is of bronze, with panels representing "The Four Ages," inlaid with silver lines, etc.

The drawing room, which was not completed at the death of Burges, faces the north. It has three three-light windows, the upper portions being filled with stained glass, the cartoons for which

are exhibited with representations of parrots and other birds. The windows are separated by piers of Devonshire marble, with arches above, forming deep recesses, in which divans are placed. It was intended that the joints in the piers, which are fairly wide, should be filled with a finer material, stamped with a pattern and then gilt. It was also purposed that the walls of the room up to a height of about 8 ft. should be covered with panelling, painted green and polished, and adorned with paintings of flowers, etc. In the walls are four cupboards or ambries, the doors of which have most highly finished paintings, representing the emblems of the winds, the oceans, also flowers, with fairies just discernible in different positions in each flower. These paintings were by F. Weekes.

The decoration of the room throughout relates to the tender passion of "Love," as viewed by a 13th-century artist. The hooded mantel-piece (p. 133) reaches to the ceiling, and is an heroic representation from the *Roman de la Rose*. In



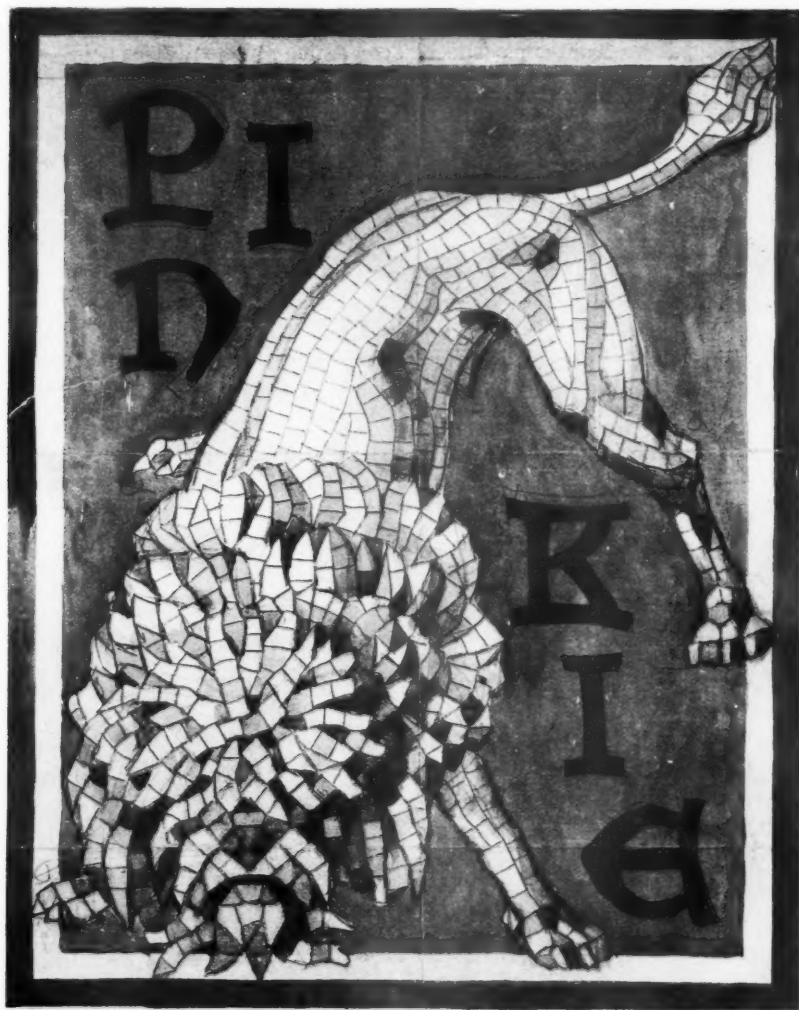
SIDE ELEVATION OF GROTESQUE TAP TO BASIN, GUEST'S ROOM, WILLIAM BURGESS' HOUSE.

the centre, on a bracket with carved love birds, is a large robed mediæval cupid, draped in a gorgeous gown, with elaborately gilt and coloured wings. Immediately above the chimney-opening are shown heads of the "Enemies" of "Love,"—the expressions being wonderfully depicted—such as "Envy," "Hypocrisy," "Hate," "Sadness," "Poverty," etc. Above, forming a kind of frieze, is the "Garden of Love," shown by trees, full of fruits and flowers, and beneath, disporting in their shade, are the "Friends of Love," such as "Beauty," "Wealth," "Desire," etc. At one side the "Dreamer" is seen entering the gate of the garden, admitted by "Idleness," and on the other side he is plucking the flowers and the fruit. The ceiling, which is divided into coffered panels by beams, has pictures of Cupid in different aspects, "Love the Pilgrim," "Love Triumphant," etc. In the middle lights of the windows, the central stained glass panels show heads of women most

celebrated for their beauty in history (designed by Mr. H. W. Lonsdale), Helen of Troy, Cleopatra, Beatrice, Joan of Arc, Galiana, Eve, Aspasia, Rosamund, Ninon. A deep painted frieze runs round the room, painted by Mr. H. W. Lonsdale, representing the stories of Hero and Leander, Dido and Æneas, Pyramus and Thisbe, Launcelot and Guinevere, Circe turning the followers of Ulysses into swine, and Paulo and Francesca. The various legends are treated as they would have been in the thirteenth century, the heroes and heroines being shown in costumes of that period. In lieu of the highly polished, green panelling as intended by Burgess, the late Mr. Pullan had the walls painted up to the frieze, and the drawings of the panels with the flowers and birds fixed to the walls.

Of furniture, there is very little in this room, as Burgess died before he had completed the work. There is, however, a beautiful settle, the woodwork of which is of oak, gilt and painted, with red and blue arabesques. There is a very fine piece of Turkish embroidery let in as a panel, with a glazed front,

at the back of the settle. Some panels, containing some finely executed paintings, it is thought by F. Weekes, are in this piece of furniture. No chairs were executed for this room; the intention of Burges was to have a large circular seat—somewhat after the style of the seats painted by the late Alma Tadema, but of wood, gilt, upholstered and decorated in the thirteenth-century style. In the



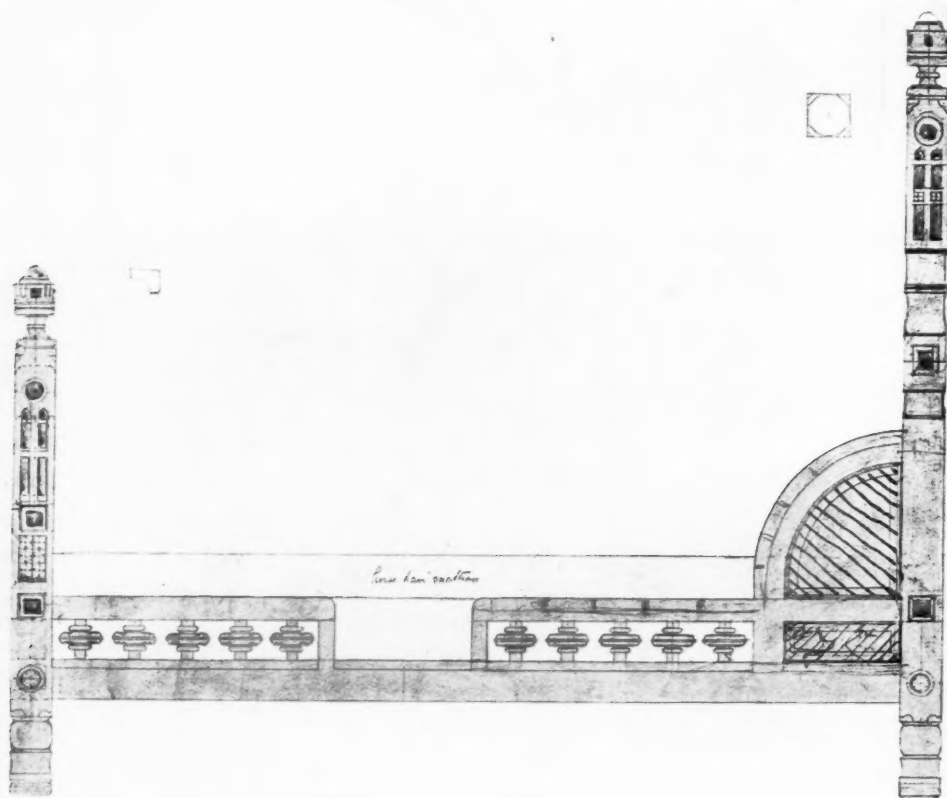
MOSAIC PANEL, PORCH FLOOR, WILLIAM BURGES' HOUSE.

centre of the seat there would have been a pedestal, on which was to be placed the helmet (still in the house), supported by the two bronze figures, designed by Burges.

The library was the room mostly used by Burges, and may be considered to be complete. It has decorations suitable for its use, and is unique in design. The "hooded" chimney-piece represents the "dispersion of languages," as at the time of the destruction of the Tower of Babel. Nimrod, clothed as a thirteenth-century king, sits enthroned in the top central niche, and "Lady Grammar," issuing from a gateway in the centre of the frieze of the mantel, above the chimney-opening,

is sending the "Parts of Speech" through the world. Two trumpeters represent the "Pronouns"; a queen, whose train is borne by two pages as the "Articles," personates the "Verb"; a porter, as the "Noun" bearing a burden, that of the "Sentence," "Adjective" and "Adverb"; two lovers, arm in arm, the "Conjunction"; and a man, with his arms upraised, the "Interjection." All the figures are painted, and the draperies, in nearly every case, have appropriate diapers, painted and gilded. The lower part of the chimney-piece is of onyx.

The ceiling is divided into eight compartments, containing representations of six founders of law and philosophy, Moses, Mohammed, Aristotle, Justinian, St. Paul and Martin Luther. The stained



GILT BEDSTEAD, GUEST'S ROOM, SIDE ELEVATION.

glass in the windows, from cartoons by F. Weekes, represents painting, architecture, sculpture, etc. The bookcases, painted also by F. Weekes, have on their doors (p. 129) a humorous, alphabetical series of paintings: "A" the architect, Burges; "G" the glazier, Saunders, who carried out most, if not all the stained glass in the house; "P" the painter, F. Weekes. The birds' heads on the inside of the doors were painted by H. S. Marks, R.A. The large bookcase was made for Burges' own use at his office and was exhibited at the 1862 Exhibition. The artists now surviving who helped with the paintings on this piece of furniture are Sir Edward Poynter, P.R.A., Mr. H. Holliday and Mr. N. H. J. Westlake.

The opaque night-blinds on rollers of this room, and also of the dining and drawing rooms, had their interior surface ornamented with *appliqué* work by Fisher. The lighting of this room was by

table lamps, of the old-fashioned colza-oil pattern. The ordinary china or glass case (usually very common and vulgar), for the oil container, was more than Burgess could tolerate. "Everything in the house must be artistic!" So he covered the oil containers with a series of 2-in. rims from Japanese *cloisonné* enamel boxes, joined together by bronze rings, thus creating unique and artistic lamps. The elephant inkstand, the design for which is in one of the portfolios of Burgess' designs in the Library of the R.I.B.A., is another instance of his "adaptability."

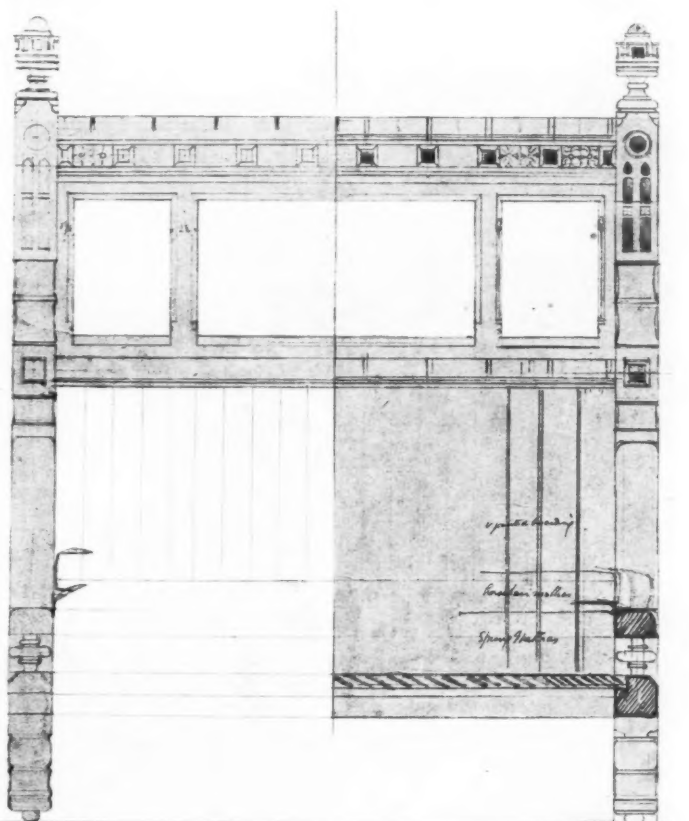
The dining room has its walls lined to about a height of 8 ft. with Devonshire marble, above which is a deep frieze of white glazed tiles, with a playful, painted representation of the Loves and Heroines of Fairy Tales. The figures are all in mediæval costume, and the cartoons were made by Mr. H. W. Lonsdale. They were not fixed until after the death of Burgess. On the high marble dado, certain spaces are shown by removable squares, in which it was intended to insert pictures on gold grounds, with metal frames.

The ceiling (p. 132) is divided into coffered compartments by square beams, profusely decorated. The ceiling itself is covered with enamelled iron, on which are richly painted symbols of the sun, the planets, and the signs of the Zodiac.

The hooded chimney-piece is of Devonshire marble, in the centre of which is a bronze figure of "Fame." The face and hands are of ivory, and sapphires are inserted in the eyes. The wings were intended to be enamelled and gilt. The figure is hung on a hook, so that it can be removed.

The window seats, with their crystal knobs, are of walnut and were the beginning of the permanent furniture of this room, except the sideboard, the design for which is exhibited. This is formed of oak and is richly gilt and painted. Some of the drawers are lined with marble, and other drawers are fitted with trays, to take the several pieces of silver, forks and spoons, etc., specially designed by Burgess. In two large Japanese *cloisonné* enamel circular boxes are silver entrée dishes. Besides these, Burgess also designed numerous dishes, flagons (p. 139), decanters, etc., the drawings of two of which are exhibited. They are formed with silver-gilt mounts, and set with *cabochon* garnets, sapphires and other semi-precious stones.

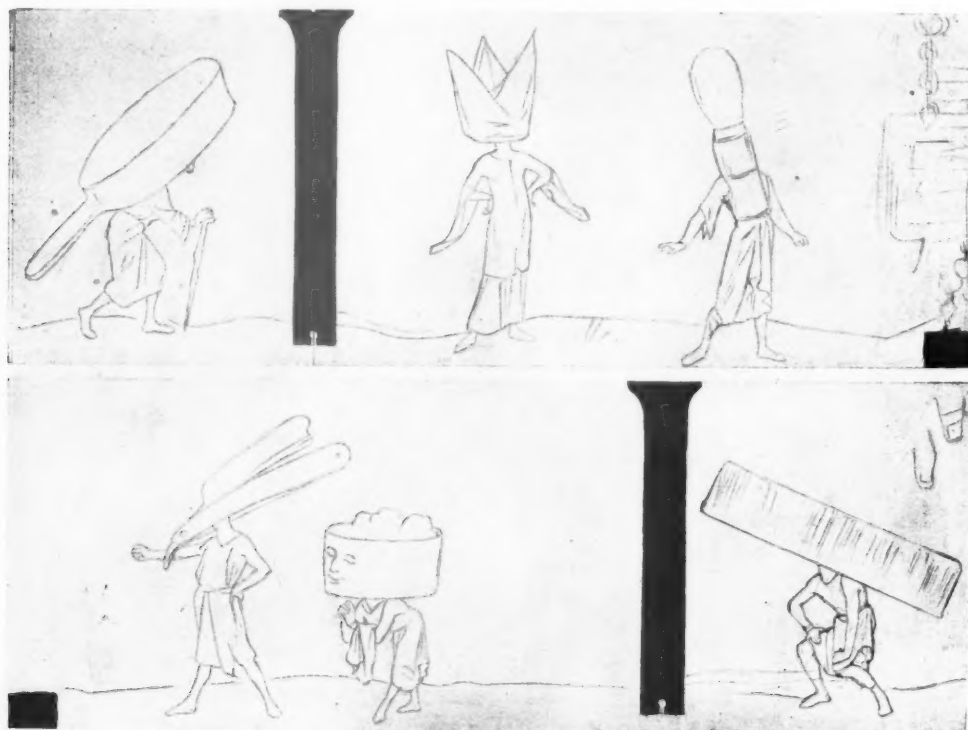
"The Guest's Chamber" is the most gorgeous of the bedrooms, the whole of the furniture being of



GILT BEDSTEAD, GUEST'S ROOM, END ELEVATION



oak, solidly gilded and picked out in colours. Bevelled silver plate-glass is largely made use of in the furniture for linings, sides and underneath portions of shelves, etc. The designs for the bed are exhibited (pp. 136, 137), but they give a very slight idea of what the bed really looks like. Every little sunk-panel is filled either with coloured marble, such as lapis-lazuli or porphyry, or green or red or blue tinsel foil behind glass, or a painting like unto "Missal" work. The painting at the head of the bed is the "Judgment of Paris." The cleverness and thought displayed in the dressing table show the immense amount of labour and consideration Burges expended on almost trifling subjects. The glass, for instance, being on double pivots, can be placed at almost any angle! The table-shelf is formed of very



DECORATION FOR WARDROBE, "MERMAID ROOM," WILLIAM BURGESS' HOUSE.

fine mosaic, in which are inserted plaques of porphyry, lapis-lazuli, verde-antique, giallo-antico, and other semi-precious marbles. The tip-up washing basin, with the detail drawings (pp. 130, 134) of the bronze grotesque tap and ball-valve, together with the silver inlaid fish and butterflies, is extremely interesting.

The designs for the ceiling and frieze of this room are exhibited, the ceiling being divided into panels and profusely decorated with butterflies of different varieties and colour. The design for the frieze is a series of arcades, the different panels being painted with bunches of different kinds of flowers.

Besides the casements to the windows there are (1) Mushrebeeyeh work lattice shutters, in which are introduced pieces of coloured glass, and (2) solid wood shutters, decorated with paintings.

The mantel-piece (not "hooded") is of red veined marble, on which is a design in gilt lines. Above this is a specially designed solidly gilt overmantel, to take Burges' collection of eastern vases and pots, etc. Considerable effect is gained by the bevelled plate silvered-glass panels to the underneath sides of the shelves, the backs and sides of the overmantel.

The next bedroom, designs for parts of which are shown, is Burgess' "Own Bedroom," or, as he often called it, "The Mermaid Room," so named from the carved and richly decorated figure of a Mermaid on the "hooded" mantel, where she is seen throwing back her luxuriant hair and holding a mirror. The *motif* of this room is the sea, with the scaly monsters of the mighty deep. In the frieze of the mantel, they are shown gliding amongst the curling billows, the john-dory and the skate being easily discernible, and the "silver-crested" waves being actually decorated with silver; the rest of the panel is painted with delicate greens and blues over silver foil.

The furniture in this room is painted a rich crimson-red and "carriage-panel"-varnished. The "Four Seasons" on the looking glass were painted by Burgess, and the drawing of the procession of the razor, the shaving brush, etc. (p. 138) was made by him for the wardrobe. The picture of the "Sleeping Beauty" at the head of the bed—a very beautiful picture—was painted by H. Holliday. The ceiling is divided by beams into compartments and richly decorated. The intervening spaces were filled with stars, the centres of which are formed with small silver plate-glass mirrors.

The hall, containing a very simple hooded chimney-piece, is carried up the two storeys, being open to the roof. The walls are rather plainly painted, to represent ashlar-work, panels being painted over the doors. There is a dado of marble round the walls to the ground floor. "The Early Bird" and "The Worm" are shown next the Guest's Room door, and figures of the sun and the morning and evening stars are painted on the walls on the first floor. The roof ceiling is painted with red and grey panels, within which are birds, beasts and fishes. The large hall window on the first floor (cartoons by Mr. H. W. Lonsdale) represents winged figures emerging from bells, "Morning," "Noon," and "Twilight." The mosaic floor represents a labyrinth, in the centre panel being depicted a combat between Theseus and the Minotaur.

The garden, at the back of the house, contains two large semi-circular Jura marble seats, facing each other, and placed on a mosaic floor. In the centre there used to be a marble base, with a figure by the sculptor, Mr. Nicholls.

In conclusion, I have to acknowledge my indebtedness to Mrs. Wentworth Watson, Mr. J. S. Chapple, Mr. H. W. Lonsdale, and the articles by the late Mr. Pullan for much information and explanation of many points and details; and I take this opportunity of thanking those who are still with us for their kindness.



CRYSTAL FLAGON WITH SILVER-GILT MOUNTS, SET WITH SEMI-PRECIOUS STONES.



9 CONDUIT STREET, LONDON, W., 19th February 1916.

THE ROYAL INSTITUTE AND THE WAR.

By ERNEST NEWTON, A.R.A., *President*.

Those members of the Institute who are accustomed to gauge its activity by the reading and discussion of Papers, General Meetings, and other public evidences of life may be apt to think, in the absence of these usual signs of vigour, that the War has paralysed us and that we are merely marking time until peace shall set us going again. This, however, is far from being the case. Our normal activities have naturally been modified, and in some cases dropped until the end of the War, but our energies have flowed along other channels.

It was evident at the outset that architects were certain to be heavy sufferers from the results of the War, and the R.I.B.A. at once called a meeting representative of the whole architectural profession so that we might be in a position, as an organized body, to offer our services to the Government, to appeal for funds, and to devise means to meet the various difficulties which we saw ahead of us. The Architects' War Committee was accordingly formed and we began to get to work. At first, as the ground was all unfamiliar, there was a certain amount of groping, but compelling circumstances finally gave shape and motion to our machinery. An Executive Committee was created to act for the large and representative War Committee, and two Committees—the Professional Employment Committee and the Selection Committee—were formed to deal with the work in detail. All funds received in response to our appeal, with the exception of 100 guineas subscribed by the Society of Architects for the work of the Professional Employment Committee, were placed in the hands of the Architects' Benevolent Society.

It very soon became evident that we could not cope with the rapidly increasing unemployment problem unless some large scheme of work could be devised, and unless we could draw upon funds much larger than any we could hope to get from those few architects whose practice was still unaffected by the War.

A comprehensive scheme of Civic Survey work was suggested to and adopted by the War Committee, who formed a Civic Survey Committee, representative

of the R.I.B.A., the War Committee, the Surveyors' Institution, the National Housing and Town Planning Council, the Professional Classes' War Relief Council, the Architects' Benevolent Society, the Town Planning Institute, the London Society, and the Garden Cities and Town Planning Association, to consider it. The Civic Survey Committee approved the scheme and asked the Government to authorise and finance it. The Government gave its approval and agreed to finance it through the Architects' Benevolent Society. It thus became, in a sense, a Government scheme which has provided regular employment for some 60 architects. The organization is controlled by the Civic Survey Committee, and the payments are administered by the Architects' Benevolent Society.

The Institute has given its two large Galleries and has been responsible for all the working expenses of the Survey. Up to the present time Civic Surveys have been undertaken for Greater London, South Lancashire, and South Yorkshire.

The Professional Employment Committee has held its meetings on the premises of the Society of Architects, which provides office accommodation and clerical assistance, and this Committee has done a great deal of most useful work in distributing the funds placed at its disposal by the Architects' Benevolent Society as payment in each case for specific work performed by the applicant.

In this way some 400 applications have been dealt with and assistance has been given in a large number of cases, and although a certain proportion of the money expended is repaid to the Architects' Benevolent Society by the Prince of Wales's Fund, it is evident that the activities of this Committee will unfortunately have to be greatly curtailed unless our resources are largely increased by the generosity of those architects whose practices still survive.

The present moment is perhaps hardly a promising one for a further appeal to a much-tried profession, but it is hoped that later in the year it may be possible to obtain further donations for this valuable work.

Fortunately, however, just at the time when unemployment is increasing and our funds are diminishing, openings are being found for architects in certain branches of munitions work, and the need of men, after a short training, competent to undertake this work is so great that we shall only feel called upon in the future to consider the cases of those whose age or some physical disability disqualifies them for work of this character. In this connection a large amount of work has fallen upon the Selection Committee, which has now nearly completed a list of about 1,000 architects willing to undertake some definite branch of War Service. Their names are being forwarded to the proper authorities, and it is hoped that many will be employed.

The Selection Committee has also concerned itself with definitely military work in the organization of Engineer Units and the nomination of men for Engineer commissions.

No stone has been left unturned in our efforts to get architects employed by Government Departments on work which their training and abilities would enable them to perform with great advantage to the country, but, so far, the result has not been commensurate with the effort.

The Architectural Association took charge, from the outset, of the military side. The admirable work that it has done in organizing and training a volunteer corps and a volunteer ambulance detachment, and in working a Recruiting Bureau for various branches of the Forces, is well known to our members.

The foregoing is only a very bald statement of facts, but the results have not been achieved without almost countless meetings, interviews, deputations, reports and letters.

We have, fortunately, on our War Committees men who have been willing to give a very large proportion of their time ever since the beginning of the War in order to realize the two objects that we have in view—namely, to help our country and to make more tolerable the lives of those of our brother architects whom the War has deprived of their livelihood.

ERNEST NEWTON, *President R.I.B.A.*

CHRONICLE.

R.I.B.A. Record of Honour : Twenty-fourth List.

Killed in Action.

WOOD, HENRY : 2nd Lieut., 19th Bn. Royal Fusiliers. Killed in action, 2nd January 1916.

BLAKE, CHARLES STANLEY : Capt., 10th Bn. Prince of Wales's Volunteers (South Lancashire Regt.). Killed in action.

Captain Blake was an assistant, 1st class (a), in the Architects' Department of the London County Council.

Died of Wounds.

DAVIDGE, H. E. J. : Corporal, 13th Divisional Signal Co., R.E. Died on 20th January of wounds received in Gallipoli on 12th Sept.

DAVIES, WM. EDWARD : 2nd Lieut., 5th Bn. Cheshire Regiment. Died of wounds in France on 29th January. Aged twenty-five.

WALKER, DENIS H. [*Student*] : Captain, 5th Bn. A.P.W.O. Yorkshire Regt., T.F. Died of wounds received at Ypres, Flanders, 26th January 1916. Aged twenty-six.

Captain Walker was the eldest son and partner of Mr. W. S. Walker [F.], of 77 Lowgate, Hull. He was an enthusiastic student of architecture and showed much talent in his work. He had intended to sit for the Final Examination last year, but was prevented through the mobilisation of his unit in August 1914. He had been for some years in the Territorial Force, was gazetted 2nd Lieutenant in 1906, promoted Lieutenant in 1908, and Captain in October 1914. A man of fine physique, standing nearly 6 feet 4 inches in height, he was very highly esteemed in his battalion and by all who knew him. His only brother is serving in France as 2nd Lieutenant in the same battalion.

Awarded the Military Cross.

JONES, G. HOWARD [A.], 2nd Lieut., 3rd Bn. (attached 2nd) Welsh Regt. Awarded the Military Cross for important work in France.

As Brigade Scout Officer, 2nd Lieut. Howard Jones has discharged difficult observation duties in the front trenches and has submitted invaluable reports and sketches. In company with another officer and two men he has also figured in an exciting wire-cutting episode between the British and German trenches in the neighbourhood of Loos.

Second-Lieut. Howard Jones is the second son of the late Mr. J. P. Jones, architect, of Cardiff, and served his articles with his elder brother, Mr. Ivor Jones [A.], Cardiff, after which he obtained an appointment on the staff of H.M. Office of Works, Storey's Gate, which position he was holding when he joined the Public Schools Battalion on the outbreak of War. In due course he was appointed 2nd Lieutenant of the 3rd Welsh quartered at Cardiff, and in October last proceeded to France, attached to the 2nd Welsh, and received his baptism of fire when the Germans made their counter-attack after the battle of Loos.

Mentioned in Despatches.

HAMMOND, FRANCIS SNOWDEN [*Licentiate*], Captain, 1/11th Bn., London Regt., Finsbury Rifles. Mentioned in Sir Ian Hamilton's despatch for his work at Anzac.

Captain Hammond is the eldest son of Mr. Frederic Hammond [F.], District Surveyor for Hampstead.

Serving with the Forces.

The following is the Twenty-fourth List of Members, Licentiates, and Students R.I.B.A., who have joined the Forces, the total to date being 54 Fellows, 416 Associates, 217 Licentiates, and 267 Students :—

FELLOW.

Tate, J. Duncan : Lieut., 22nd Bn. London Regt.

ASSOCIATES.

Box, C. W. : 2nd Lieut., 3/1st E.A. Field Co., R.E.
Carnelley, Herbert : Engineers' School, Artists' Rifles, O.T.C.
Cooper, A. : Headquarters Signal Co., 10th Corps, France.
Francis, G. E. : Lance-Corp., 149th Army Troops Co., R.E.
Friskin, Wm. : Royal Horse Artillery.
Gage, Chas. H. : 2nd Lieut., Royal Engineers.
Heaven, Frank H. : Sapper, 2/1st Glamorgan Field Co., R.E.
Henderson, A. G. : 2nd Lieut., 9th Highland Light Infantry.
Jones, C. Montagu : R.N.A.S.
Leith, Gordon : Gunner, Royal Horse Artillery.
Ludlow, W. H. : 2nd Lieut., Royal Engineers.
Matthews, Harold Ewart : Major, Headquarters Staff, London.
Nicholson, Fred W. : 2nd Lieut., Lancs (Fortress) R.E.
Prince, H. : 2nd Lieut., Royal Welsh Fusiliers.
Rollo, Andrew : Sapper, 1st Provisional Field Co., R.E. (T.).
Trench, G. Mackenzie : 2nd Lieut., 3rd Bn. Argyll and Sutherland Highlanders.

LICENTIATES.

Conway, E. J. : Inns of Court O.T.C.
Durst, Austin : 2nd Lieut., Kent (Fortress) R.E.
Evill, Norman : Lieut., Army Service Corps.
Hodgson, Victor T. : Lieut., R.N.V.R., King's Messenger.
Kay, C. J. : B Co., Army Service Corps, M.T.
Porter, Bernard A. : Artists' Rifles, O.T.C.
Twist, W. Norman : Artists' Rifles, Pioneers' Class, O.T.C.

STUDENTS.

Harwood, Arnold W. : 2nd Lieut., 4th Bn. Royal Warwicks.
Macmillan, A. L. : Private, 3rd Bn. Gordon Highlanders.

Promotions.

Major Sydney White Cranfield [A.], to Lieut.-Colonel commanding 3/7th Bn. Middlesex Regt. (T.F.).

Lieut. C. Orlando Law, R.E. [*Licentiate*], to Captain R.E. Corp. J. S. Thomson [*Student*], formerly London Scottish, to 2nd Lieut., Royal Field Artillery.

2nd Lieut. Alec Smithers [*Associate*], to Lieut., 154th (Hants) Heavy Battery R.A.

Mr. W. V. Lawton [*Student*], formerly Yorkshire Dragoons, to 2nd Lieut., R.E.

Lieut. W. Milburn, jun. [*Associate*], to Captain, 1/3rd Northumbrian Brigade, R.F.A.

Mr. Stanley W. Milburn [*Associate*], to Lieut., 1/3rd Northumbrian Brigade, R.F.A.

Mr. Edward Warren's Appointment at Corfu.

Mr. Edward Warren, F.S.A. [F.], has been appointed Administrator of the British Hospital which the Serbian Relief Fund have established at Corfu. This is the seventh hospital organised by the Fund, the French and Serbian authorities at Corfu having intimated by telegram that they would welcome the establishment of a British hospital there. Mr. Warren, with an advance party of the hospital staff, left London for Corfu last week.

Additions to the Institute Collection of Drawings.

Pending publication of the usual Library lists, some brief details may be useful of the drawings lately added to the Institute Collection which form the subject of Mr. Halsey Ricardo's article in the present issue. Those of the late Norman Shaw are representative of his work at various periods, including his chief domestic, ecclesiastical, and public buildings. The collection contains, for example, drawings of New Zealand Chambers; the Clock House, Chelsea; St. John's Church, Leeds; Wispers, Craggside, Lowther Lodge, Chesters, New Scotland Yard, with various sheets of the Regent Quadrant Scheme. There are also two sketch-books and several sheets of loose drawings. Nesfield's drawings include among others his designs for a farmhouse and cottages at Crewe Hall, a house at Babbacombe, and an entrance lodge for Crichel. George Edmund Street is represented by drawings of St. Paul's Church at Rome, and Paddington Church, London. In addition to the very interesting collection of designs by William Burges for his own house in Melbury Road, described in Mr. Briggs' article in the present issue, there are drawings by Burges relating to Castell Coch, and the stables carried out for the Marquis of Bute at Cardiff Castle. With these sheets are a number of illustrations of Burges' work collected from the architectural journals. The collection includes also a number of drawings by Philip Webb, presented (through Mr. Halsey Ricardo) by Mr. Emery Walker and Mr. C. C. Winnill. Among them are his designs for the enlargement of Val Prinsep's house (No. 1 Holland Park Road), a house at Caterham in Surrey, No. 19 Lincoln's Inn Fields, and a sheet of various details of Brampton Church, Cumberland, sketched in pencil, with photo-prints of the sectional and elevational drawings.

ROBERT WATSON, 1865-1916.

I WAS for more than five-and-twenty years in partnership with Robert Watson. We joined forces together when first we set up independent practice, and happier relations never existed between any two men than between us during all that time. The years slip away; the chapters of our life are finished one by one; we may never know our happiness until it is past. Watson and I were more fortunate in knowing it all the time; with but one cloud to mar it, rising during the last few years—the sense of a coming inevitable end to our companionship.

A charming manner may be acquired by study. But Robert Watson had an unstudied natural charm of manner that made friends at once and wherever he went, with master and man. Patient, gentle and good—even through a long and severe illness these shone undimmed—his gentleness disarmed opposition. An unworthy expression never fell from his lips, because an unworthy thought never formed in his mind. He was one of the true friends spoken of by Bacon, "to whom you may impart griefs, joys, fears, hopes, suspicions, counsels, and whatsoever lieth upon the heart to oppress it."

He often spoke of his early life in Edinburgh and Glasgow. Born in 1865, he was educated at Edinburgh Institution, Dr. Ferguson being then Headmaster. He was a keen football player, and became a member of the Edinburgh Institution former pupils' first fifteen, and played against the principal Scots teams. It was first proposed that he should be an engineer. As he told me, standing up inside a boiler, holding up rivets, while his feet were in icy water, on a cold winter's morning before daybreak—his first introduction to engineering—was little to his taste. Abandoning that, he entered first the office of Mr. Paterson of Edinburgh, and later transferred to that of Mr. Hippolyte J. Blanc, in Edinburgh, with whom he remained a few years. Some drawings, made in his holidays, of Dunblane Cathedral, brought him a post as assistant in the offices of Mr. Hew Wardrop and Dr. (now Sir) Rowand Anderson. He always spoke with warm regard and admiration of those gentlemen and of the work he saw and helped in while on their staff.

Proposing to emigrate to Canada, he came to London in the 'eighties, intending to stay but a short time before sailing. He found employment on the Exhibition buildings at Earl's Court, and afterwards with various architects, gradually abandoning his idea of emigration.*

It was at this time I first met him, when we both were in the ranks of the assistants. We were thrown a good deal together, as we both were employed in assisting Mr. James MacLaren, and on Mr. MacLaren's

* He passed the qualifying examination and was elected Associate of the Institute in 1888, and proceeded to the Fellowship in 1904.

death in 1890 circumstances arose which led us to carry on together what there was of that gentleman's practice. A few years later we entered into a full partnership, only severed by Watson's death at the early age of fifty. We were young enough to be adaptable to the ways of each other; we held fundamentally the same views on all important subjects; neither of us was possessed of that strong desire for personal recognition which so often breaks up a partnership in anything artistic. For many years we worked side by side in the same room, on the same works, sometimes on the same drawings; and though we were thus so constantly together, I would have wished no other companion for leisure or holiday hours than he in whose society I spent all my working time.

He had in his younger days a love of music; he had a pleasing voice, delighting in singing the songs of the North, playing his own accompaniments. No more blithe comrade ever went on a holiday: never boisterous, he had the happiest and most cheerful temperament; never ruffled, taking hopeful views of everything. It may be said with perfect truth that he was a universal favourite and had no enemy.

What Ruskin wrote of Giotto might be applied to Robert Watson's life's work as an architect, with but little variation, reading for *paint* and *painted, build* and *built*.

"He was a *lavoratore* or labourer, a man who knew his business and produced certain works of known value for a known price; being troubled with no philosophical abstractions, shutting himself up in no wise for the reception of inspirations; receiving, indeed, a good many, as a matter of course—just as he received the sunbeams which came in at his window, the light which he worked by; in either case without mousing about it, or much concerning himself as to the nature of it. Not troubled by critics either; satisfied that his work was well done, and that people would find it out to be well done; but not vain of it, nor more profoundly vexed at its being found fault with than a good saddler would be by someone's saying his last saddle was uneasy in the seat. Not, on the whole, much molested by critics, but generally understood by the men of sense, his neighbours and friends, and permitted to have his own way with the walls he had to paint, as being, on the whole, an authority about walls: receiving at the same time a good deal of daily encouragement and comfort in the simple admiration of the populace, and in the general sense of having done good, and painted what no man could look upon without being the better for it."

He had little sympathy with that school of architecture which strives for an original style, or originality above all things; little sympathy with that which finds satisfaction in the production of beautiful work by ignoring present-day requirements.

He rather held that more originality may be shown in giving fresh interest to a well-known theme than in discovering a new one; that the greatest architects the world has seen have been content to retouch and to exalt the creations of their predecessors. Our task is to take the present and find our ideal in it, not dis-

regarding even the vulgar material commercial requirements of our buildings, but fairly accepting these as conditions, to give them artistic expression. A great architecture was never the creation of one man but of many. It may seem that no bold mark on contemporary architecture was made.

And yet,
Think not the living years forget:
Ages of heroes fought and fell
That Homer, in the end, might tell;
O'er grovelling generations past,
The Doric column rose at last.
A thousand hearts on thousand years
Had wasted labour, hopes and fears,
Knells, laughter and unmeaning tears,
Ere England Shakespeare saw, or Rome
The pure perfection of her dome.
Others, I doubt not, if not we,
The issue of our toils shall see;
Young children gather, as their own,
The harvest that the dead have sown—
The dead, forgotten and unknown.

This was the spirit in which he worked, careless of recognition, content in doing what he felt to be good, honest, sound work, in doing the day's work well.

It was always a joy to me to see him at work on a drawing; his drawings were models of what architectural drawings should be. Clear and logical, every line had a meaning, and had its proper importance so that the whole could be read easily. His sketches of old buildings were mostly drawn to scale in his books in the field, in a manner which many could not do with all the appliances and comforts of an office at hand. His drawings of carving were particularly charming. In all there was the hand of the artist, as the mind of the artist could be seen in the choice of subject.

Let it not be thought, however, that his talents and interests were not equally employed in the arts of construction or the details of modern work. He did not leave the details of construction to be settled by the quantity surveyor or the foreman, being persuaded that architecture of which the outward show comes from one mind, while another is employed on the framework which makes it possible, cannot be entirely satisfactory. The labour of designing and drawing out details of drainage, plumbing or hot water schemes was in his mind a labour of love which could be made artistic by the spirit in which it was done and the skill and invention bestowed on it. Few architects had the same knowledge of these practical things; and fewer still the same power of attending to the most minute details of his work.

Of his work as an architect I cannot speak, as, with the exception of one or two very small unimportant things at the commencement of our careers, our works were done in partnership. But this I would say, that if there be any merit in them, to his hand or to his kindly criticism I would ascribe it. We were without friends or influence when we started, and his personality and ability had a full share in our success. The work was very varied in character, as may be

seen from the few out of many mentioned below ; in all of it we could look back to joint labours, successes, failures, but throughout the never-failing spirit of sterling friendship.

All of the many who have passed through our office as assistants must have carried away with them the impression of a character as lovable as it was strong. They will regret his early death ; to me who, during the best years of life, was in closer union with him, in which each rested on the loyal affection, the ready sympathy and help of the other, the loss is irretrievable.

WILLIAM DUNN [F.].

SOME WORKS OF MESSRS. DUNN & WATSON.

Restorations and Additions to Old Buildings.—Glenlyon House, Perthshire ; Scalpay House, Skye ; Floore House, Lifford Hall, Pitsford Hall, Barnwell Castle, Northants ; Shottesbrooke Park, Berks ; Ashfold, Surrey ; Cokethorpe, Oxon. ; Waddington Old Hall, Lancs.

Ecclesiastical Buildings.—Restoration of the Choir, Dunkeld Cathedral ; Altars, pulpits, screens or organs, &c., in Abchurch Church ; Shottesbrooke Church ; New Church at Fortingall.

Hotels.—Mount Nelson, Cape Town ; Fortingall Hotel.

Banks.—Union of London and Smiths Banks in Hull and Barnsley ; British Bank of South America in Moorgate Street.

Insurance Offices.—Scottish Provident Institution, Lombard Street and Pall Mall ; Edinburgh Life Office, Birchin Lane ; Scottish Widows' Fund, Bristol ; Scottish Widows' Fund, Cornhill.

New Houses and Cottages.—Goldhill, Farnham ; Oldhouse Fulmer ; house at Maidenhead ; house at Haileybury ; Hazel-bech, Northants ; house at Overstrand.

Miscellaneous.—Water tower at Arad in Hungary ; saloons of Castle Line ships ; cork factory in Leith ; Marconi Company's factory and offices, Chelmsford ; farm buildings in Scotland ; St. John's Institute, Walworth ; blocks of offices in Cape Town, Durban and East London ; blocks of flats at Chelsea.

Books Received.

- Antiquities of Ionia. Published by the Society of Dilettanti. Part the Fifth, being a Supplement to Part III. 1s. 8vo. Lond. 1915. £4 4s. net. [Macmillan & Co., Ltd., St. Martin's Street, London.]
- Construction, Equipment, and Management of a General Hospital. By Donald J. Mackintosh, M.V.O., M.B., LL.D., Medical Superintendent, Western Infirmary, Glasgow. Second edit. Roy. 8s. Edin. and Lond. 1916. 15s. net. [William Hodge & Co.]
- Commission of Conservation, Canada : Report of the Sixth Annual Meeting, held at Ottawa, 19th-20th January, 1915. [Bryant Press, Ltd., Toronto.]
- Civic Improvement League for Canada : Report of Preliminary Conference held under the auspices of the Commission of Conservation at Ottawa, 19th November, 1915. Pamph. Ottawa, 1916. [Mortimer Co., Ltd., Ottawa.]
- Commission of Conservation, Ottawa : Town Planning Branch. Draft Act with respect to Planning and Regulating the Use and Development of Land for Building Purposes in Cities, Towns, and Rural Municipalities. With Introduction by Thomas Adams. Revised Edition, 1915.

ASSISTANT ARCHITECT (preferably A.R.I.B.A.) wanted for a firm of architects in Canton and Hongkong. Age about 27 or 28 (ineligible for the Army) ; of good appearance, capable and practical ; able to manage an office alone and to carry out work with little supervision. Three years' engagement. Salary for the first year 250 dollars (Hongkong) per month ; second year, 275 dollars per month ; third year, 300 dollars per month. First-class passage out paid. Apply, by letter, to Mr. Joseph F. Walsh, 10 Harrison Road, Halifax.

NOTICES.

For the future, General Meetings of the Institute will take place at FOUR O'CLOCK P.M., instead of at Three as announced in the Kalendar.

A SPECIAL GENERAL MEETING will be held Monday, 28th February 1916, when the Chair will be taken at FOUR O'CLOCK P.M. precisely, for the following purpose :—

To elect the ROYAL GOLD MEDALLIST for the current year. The Chairman to move : "That, subject to His Majesty's gracious sanction, the Royal Gold Medal for the promotion of architecture be presented this year to Sir ROBERT ROWAND ANDERSON, LL.D., F.R.S.E. [F.], in recognition of the merit of his executed work, his services to architectural education, and his high character and lofty ideals in the art of architecture."

A GENERAL MEETING (BUSINESS) will be held at the conclusion of the Special Meeting above announced, for the following purposes :—

To read the Minutes of the General Meeting (Ordinary) held Monday, 31st January 1916.

To proceed with the election of the following candidates for membership :—

AS FELLOWS.

FAIRWEATHER : JOHN [Associate, 1894] ; 136 Wellington Street, Glasgow ; and Glangarry, Stepps, near Glasgow.

Proposers : James M. Monro, John Watson, W. G. Rowan.

GLANFIELD : ERNEST BUDGE [Associate, 1911] ; 72 Oxford Street, W. ; and 12 Shalimar Gardens, Acton, W.

Proposers : Horace Field, John Slater, George Elkington.

HINDE : EDWARD PERCY [Associate, 1888], President, Liverpool Architectural Society ; 9 North John Street, Liverpool ; and 15 Inglemere Road, Rock Ferry, Birkenhead.

Proposers : Hastwell Grayson, W. E. Willink, Henry Hartley.

WATKINS : HARRY GARNHAM [Associate, 1895] ; Prudential Buildings, and 14 Newstead Grove, Nottingham.

Proposers : Robert Evans, Henry V. Ashley, Albert N. Bromley.

AS ASSOCIATE.

WARDROP : JAMES HASTIE [Special Examination, June 1915] ; Middle Street, Arcot Vale, Melbourne, Australia ; and 8 Mecklenburgh Street, London, W.C.

Proposers : L. Stanley Crosbie, Arthur J. Davis, A. R. Jemmett.

On View in the West Gallery.

Designs and Drawings by the late W. Burges, A.R.A., for his house in Melbury Road and the Decoration, Fittings and Furniture.

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